



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

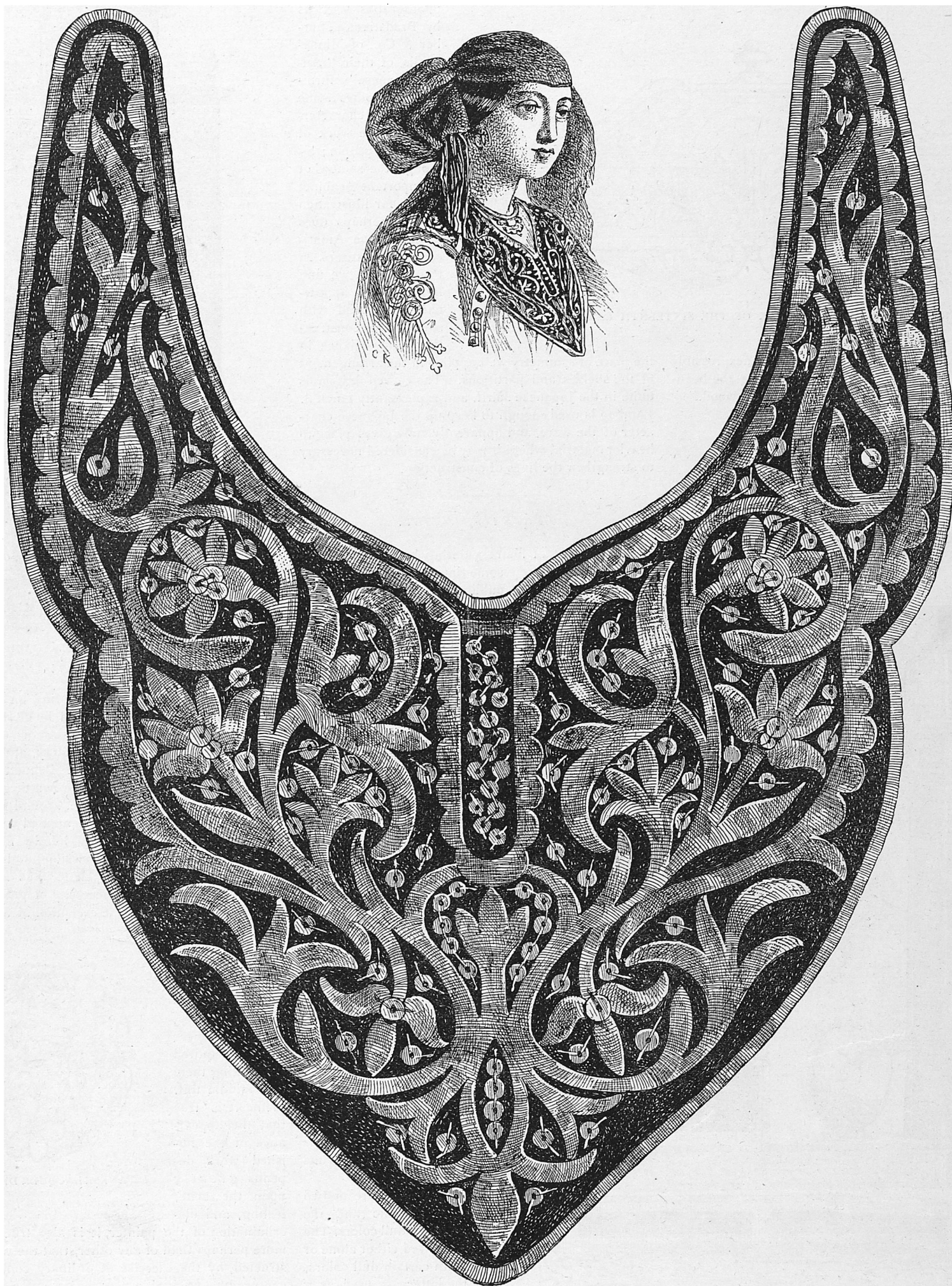
JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

NOTES ON DRESS.

THE curious embroidered breast-plate illustrated herewith is good in design, and is very decorative. It is given full size. The small picture accompanying it shows how it is worn by Jewish women in the East. The adaptability of the design for other purposes—slippers, for instance—will occur to many readers. The spangles, of course, may be omitted.

or sparkle in them, will then take care of themselves. The way to lower any tint that is excessive in the face is to bring a strong color of the same class in close proximity to it; but it is not always a desirable remedy, and it is only necessary to resort to it when the dress is not quite suited to the complexion. Pink is only fitted for the young. It is a charming color, and those whom it suits look very graceful in it. The pale, the sickly, and those of an olive hue, had better avoid it. White is similar in its con-

nettes, and even those whose complexion approaches an olive, must be content with soberer harmonies. But the principle is there. These are complexions that require deep rich tones and colors, with points of decided contrast. Maroon is apt to bring out any latent green in the skin, and therefore can rarely be placed in contact with it. The interposition of white is sometimes sufficient to counteract the tendency. If insufficient, emeralds or other green ornaments may be advantageously tried.



SATIN BREASTPLATE EMBROIDERED WITH GOLD, WORN BY JEWISH WOMEN IN THE EAST.

COMPLEXIONS require the colors that enforce their peculiar excellence and render weaknesses and shortcomings less observable. Blue suits the blonde, but is inimical to blue or bluish-gray eyes; and, while it enriches golden hair, is liable to exaggerate a tinge of yellow in the complexion. How is a lady to reconcile these conditions? White should separate the blue from direct contact with the skin, and then a bright gold chain or brooch will keep down any slightly yellow hue in the neck, as the hair will in the face. The eyes, if they have any light, flash,

ditions. It sets off to perfection a healthy happy young face, but deepens the sadness of a sad or sickly one.

TITIAN constantly brings white into contact with the deep glowing healthy complexions he delighted to paint, and then has, either as the principal drapery, or close at hand, the richest crimson in considerable quantity; but this would be too marked for actual American life, and, if it were not, the American complexion would hardly sustain the splendor. Our bru-

A FLORID complexion is rendered more florid by green. To take an extreme illustration, if such a thing were conceivable as a lady with a red nose, her keenest rival could not desire anything worse than that on some momentous occasion she should wear a green dress. On the other hand, an excess of red may be counteracted by a crimson dress, or crimson or red near the face; but this last, though it is a common injunction, must not be accepted without caution. Red will not always cure, and sometimes seems to deepen, excess of red in a face—a result, however,

it will be seen, if the case be analyzed, of the presence of other elements besides the red in the skin. Black, again, seldom agrees with a florid complexion, but accords better with a fair and ruddy face than with a dark and ruddy one.

A BRUNETTE looks most brilliant in an orange dress, or orange and purple, or orange and black; but in the latter case red or crimson in the form of ribbons or flowers is of value to clear up the other colors, and act as a point or focus. Blue is always inimical to the brunette. Where the face is decidedly dark, strong dark colors will have the effect of rendering it lighter by contrast. A deep purple may be found of much value—dependent of course on the special half-tones of the face—but it will require to have light and bright subsidiary colors as trimmings or ornaments. If the face be dark but pallid, dark and strong colors must be used cautiously.

WITH a clear light rosy complexion a silver or pearly gray harmonizes admirably. But the gray tints will be found to suit most complexions, partly because they form so good a ground for any strong color that may be required by the character of the complexion or the color of the hair, but also because from their variety it is comparatively easy to find a suitable tone. But the suitable tone is important. We have just said, for instance, that a silver or pearly gray harmonizes with a clear light rosy complexion, but such a gray would inevitably reveal any lurking orange, and deepen a slightly dusky hue.

A PALE complexion, if healthy and natural, is improved by black. But black does not become the pallid, or the pale and dark. If employed by them, it will require a skillful adjustment of accessories. Ristori is a finished artist in dress, as well as in acting, and those who have seen her may object here, that she never looks more magnificent than when robed in black. But it is to be remembered that she is seen on the stage at such a distance that the eye takes in her whole figure at a glance. Dress and face are stamped on the retina simultaneously; and, further, from the distance, and the strong and peculiar light under which she is seen, however pale she may appear, darkness, or sallowness of hue, is completely lost. It is the tender gradations and delicate half-tints seen close at hand which are most affected, for good or ill, by neighboring colors.

Correspondence.

CHESAPEAKE POTTERY AGAIN.

SIR: We have sent you by express to-day, prepaid, a specimen of our Parian work in the shape of two cattle heads, short horns—cow and bull—modelled by Mr. Priestman, of Boston, after studies from the best animals in the well-known Adams herd. We will esteem it a favor if you will give us your frank opinion of them. If they have any merit it will be a pleasure to us to know it. If only commonplace we are willing to know the truth, and in any event shall still go forward and strive to improve in every article we produce. We desire to build up an art industry that shall be a credit to our city, and think we have done something in the few months we have been at work; but our standard must be the judgment of experts and persons of experience. To us everything we produce seems beautiful. Our personal friends of course praise the work. For a fair verdict we must go to disinterested parties. We also put in the package some pieces of our Calvert ware and our Patuxent ware, confident that you will be glad to examine them.

D. F. HAYNES & Co., Baltimore, Md.

ANSWER.—In acknowledging the receipt of the package referred to it gives us great satisfaction to remark that we have hardly anything but praise for the specimens of pottery it contains. We say this with the greater pleasure, because on a former occasion we were unable to speak in unqualified terms of approval of the examples Messrs. D. F. Haynes & Co. sent for our criticism. Since then only a few months have elapsed, but we note a remarkable change in the ware of the Chesapeake pottery. Commonplace it certainly is not, although it is not original in character. The Calvert pieces resemble Doulton stoneware in general appearance. Instead of being stoneware, they are glazed earthenware. We have, however, the same low relief decoration, zones of ornament, and sober-colored glazes. The examples before us are cylindrical vases and mugs. They are all good in form, and the enamel is faultless; but from the gloss and the running, we suspect lead is used in it. Evidently the objects are dipped in the glaze. A beautifully modelled vase, which may be used for a lamp body, is invoiced "Patuxent" ware; but it seems to be made and decorated in the same manner as the other pieces. The two examples of Parian ware are carefully modelled—perhaps too carefully, for the modelling is hardly sharp enough to give character to the work. After saying this we can concede all the manufacturers claim for the ware; "it is thoroughly vitreous, soft to the touch as satin, and warm in tone." Certainly nothing so good—to our knowledge at least—of the same character has hitherto been produced in this country.

ALLEGED "SATSUMA" IN BOSTON.

SIR: There are doubtless proper excuses to be given by the commissioners of the foreign bazaar in Boston that many of the allotted spaces are not yet filled, but there can be no good excuse that cases which have been on exhibition for some time are still unlabelled and unnumbered, though time has been found to prepare printed catalogues of the same. I have looked in vain for the case said to contain an "Historical Collection of Imperial Satsuma." I may say here that in Japan such a thing as imperial Satsuma is not known. I take it that a collection purporting to be historical must contain examples of original forms of the ware, and the successive stages, so to speak, representing its decoration, etc., to its final culmination. Above all, the specimens—all of them—should have, at the very least, the merit of being genuine Satsuma. This collection I have failed to find. The catalogue enumerates sixty-four pieces, with the usual bowls and saki bottles, agreeing remarkably with those exhibited, and so I am forced to believe that this is the famous collection of "Imperial Satsuma." An examination of the specimens show that most of them come under the definition of "Yokohama muki," a contemptuous term given by the Japanese to stuff made for exportation. A number of the pieces are made near Shiba in Tokio out of Satsuma clay. Among the lot is a number that the commonest coolie in Japan would not mistake. Notably two pieces, one with a handle and the other with a snake painted on the inside. These are Shino ware made in the province of Owari, a rough ware made for common use, and resembling Satsuma about as much as a brickbat resembles Sèvres. A bowl rests bottom up, with the stamp of Ninsei staring one in the face. This is not only Kioto ware, but an imitation Ninsei. There are also a number of Kioto bowls of Awata ware, which have been ruined by the raised figures subsequently put upon them, and which ten years ago used to be sold in this country and Europe as Satsuma. The slightest examination will oftentimes reveal the stamp of Kinkozan, Iwakurazan, Taizan and others, all Kioto makers of Awata. I find also a Raku flower vase and a Banko saki bottle made in the province of Ise, and a large vase that is probably not Japanese at all but Chinese. But hold! I may be doing an injustice to some one. This case, after

all, may be intended to represent the historical way in which our people have been shamefully humbugged on Satsuma, by representing, first, the various wares that were originally palmed off as Satsuma; second, wares that had some remote resemblance to Satsuma in the color of their paste and floral decoration; third, wares that were made of Satsuma clay, but not fabricated within five hundred miles of that province; fourth, a few pieces that have really been made in Satsuma within a few years, but sent to Tokio for their decoration, and, finally, one or two pieces which may be genuine Satsuma. If this is the case, visitors to the exhibition may yet see a collection of sixty-four pieces of genuine Satsuma ware, each piece of which will be worth far more than its weight in gold. Though how the Japanese Government can afford to make such an exhibit, when its own collections at the National Museum, Tokio, contain but three or four pieces, I am at a loss to understand. When this collection is exhibited I shall expect to see proper credentials attached to it attesting to the fact that the government of Japan has purposely brought such a collection together for such a purpose. In regard to the display made by the various Japanese companies only words of praise can be said for the high artistic character of their goods and for the frank and honorable way in which the attendants explain their nature, whether they be new or old.

EDWARD S. MORSE, Salem, Mass.

BEAUTIFYING A COMMONPLACE PARLOR.

SIR: What colors would it be best to use to make my parlor look warm, bright, and cosy, and not cold, glaring, and unfinished as it does now? It is about 22 x 23 feet, with good high ceiling, and all white—walls, ceiling, doors, frames, everything. As to the furnishing, there are white lace curtains and white shades; a dark, rich-colored velvet carpet; ebony furniture, upholstered in blue and crimson; piano; white marble mantel, and the floor is stained beyond the edges of the carpet. Please tell me what I can do, without much expense, to make it look more comfortable? Would it do to paint all the window and door frames, wainscoting, and doors of a dark color? Would it be necessary to color the walls? There are four windows, one door, and a large folding-door opening into a sitting-room.

W. T., Charleston, S. C.

ANSWER.—Tint the ceiling a delicate sage green, the cornice and centrepiece old gold, picked out with a little bright gold bronze. Make a frieze under the cornice two and a half feet deep, of plain cedar-color cartridge paper. The remainder of the wall surface should be papered with a quiet paper of an olive tone, without gold, and of small pattern. Paint the woodwork of the doors and windows dark olive brown, surbase dark red—almost black. Hang colored draperies at the windows and portières at the door into the sitting-room.

THE DECORATING OF AN ART-ROOM.

SIR: Please give me some suggestions for the arrangement and decoration of an art-room. It is a long, rather narrow, south room, connected on the north by three double doors (glass), with drawing-rooms (parlors) and hall; to be used as a studio during school-hours, at other times thrown open. It has two very large double windows on the south and one on the east. How can I arrange the light satisfactorily for art purposes, and in what way can I decorate the room to make it artistic and ornamental?

A SUBSCRIBER, Norfolk, Va.

ANSWER.—Cover the windows with screens made of light wooden frames with thin white tissue paper stretched over them; these will temper and subdue the light. Tint the ceiling a delicate, greenish buff, the cornice, if there be one, golden olive; paint a frieze 4 feet 6 inches deep all round the room, of rich sage green (not too deep in tone), and at the base of this have a shelf fixed (supported on brackets), about fourteen inches wide. This may be painted a deeper tone of sage green than the frieze, and will serve for plaster casts, faience, or any models or studies. From this shelf to the floor paint the wall surface a deep maroon or a dark cinnamon red. The woodwork of doors and windows color medium "tea green tint." Some rugs on the floor and draperies at the doors, in the form of portières, would look well. Paint the surbase black.

OIL PAINTING ON SILK OR SATIN.

S. F., Toledo, O.—No previous preparation of the material is necessary for painting in oil colors on silk or satin. Tightly stretch the material, and thin the colors with turpentine, but not so as to make them run. Use only enough color to hide the material beneath, and blend the lights into the dark shadows with the help of a dry brush. If, when the first coat of color is dry, the material shows through it, apply a second, which work in like the first; then bring out the stamens of the flowers and the marking of the leaves sharply, and throw them well up by working in deep shadows behind or near them, but attempt no great amount of shading. Dark flowers require a good deal of working up; light flowers do not, and therefore are preferable in this kind of work. Use a wooden rest to keep the hand from touching the wet paint while the work is in progress. This consists of a bar of wood two inches wide, raised at its extremities by feet two inches high; its length is variable, according to the size of the painting, which it should just clear. Place it across, and steady the hand by resting upon it while working. When the painting is quite dry (it will take four or five days), varnish it with white spirit varnish, if it has dried dead and colorless; but if the colors are bright, omit the varnishing, as it gives a sticky look to the work. No one should attempt to paint in oil colors upon silk or satin without some previous knowledge of oil coloring, as the success of the work depends upon the clearness with which the oils are sparingly employed, and a beginner, not knowing the exact shades to lay on, will produce thick and muddy effects from working over the same place too often.

WATER-COLOR PAINTING ON SILK OR SATIN.

RIMINI, Troy, N. Y.—For painting on silk or satin, as in water-color painting, the outline of a design must be very lightly sketched in, and the hard line produced by using the carbonized paper dispensed with if possible, but if not, made as faint as can be to show. As no Chinese white ground is laid on before the working is commenced, it is impossible to get rid of hard lines, but if these show in the petals of a flower or upon other light parts, they spoil the appearance of the work. Commence by laying down a flat tint of color that matches the lightest shade on the petal or leaf; then mark out the shadows—use neutral tint for all the soft shadows, but add to it, when upon white and light petals, a little warm coloring to correct any harshness. Mix the colors evenly on the palette before applying them, and see that the brush is full of color, so as to produce no streakiness in the work. After the shadows are all well indicated, paint over them in the natural tints of the flowers and leaves, carrying the color up from its lightest to its darkest tone, and blending the various shades into each other by stippling them over with a dry brush. Be careful to arrange that the highest lights come close to deep shadows where great prominence to the object is wanted, also to make all the edges of the leaves or flowers soft, and without hard markings; the leaf or petal in the strongest shade must always have a light close to its edge, and a light as its background, and

if these are omitted a hard appearance is at once given to the painting. A little ox gall is useful to help the flow of the colors, and when the work is finished, a wash or glazing of transparent color over the whole of a petal to harmonize any crude tints is desirable. Gamboge, as it is a bad drier, should never be used. A glazing of cobalt over the deepest part of a crimson rose, of scarlet lake over yellows, and madders over light shadows is good. As a last painting, work in Chinese white in the highest lights, and pass a wash of gum over the deepest shadows. For sea views and for landscapes, paint as in water-color painting.

The following colors and flowers are given as examples of coloring: For a yellow jonquil, work with chrome No. 1 for the flat tint, use neutral tint for the shadows, and finish the flower with Indian yellow and a little burnt sienna. For a red rose, make various tints with carmine, shade with neutral tint and purple madder, work in white at the very lightest parts, and cobalt over the darkest. For narcissus, use yellow ochre and chrome No. 1 for the centre parts, shaded with Roman ochre and burnt sienna; for the white parts lay on Chinese white and shade with indigo and Indian red, to which add a little yellow. For large daisies, lay on a coating of Chinese white, and work in neutral tint shadows, also shadows made with chrome yellow, and a little black; for the centres of the daisies use cadmium and Indian yellow, and shade with neutral tint. For Canterbury bells, use cobalt, mixed with white and also pure, and shade with neutral tint and carmine. For cornflowers, use ultramarine and white, and shade with indigo, crimson, and black.

Another method of painting upon silk and satin is to sketch in the design, and to color it with the various shades of one color only. This effective and easy manner of painting requires little knowledge of the art, and depends for its success upon the truthfulness of the drawing and the selection of harmonious tints for background and painting. For lemon color and pink shades of silk, paint in sepia or liquid Indian ink. For pale blue silks, take cobalt and shade into indigo. For lavender silks, use crimson. For old gold silk, use all shades of browns. For black silks, use white, gray, yellow, and pink shades. Add Chinese white as the highest light to all these colors.

ADVICE TO A RAW STUDENT.

SIR: I am employed during the whole week in business, and have on that account no at time all to take elementary lessons either in oil painting or drawing. I am a lover of art, and whenever I have leisure am to be found at home working on some sketch or drawing; and this is nearly every night. I have started very poorly; but am glad to say that perseverance has secured me some satisfactory results. I see, however, that I am working without method, and my progress is but very slow. Having no acquaintance among artists, I take the liberty of addressing you, and in the hope that you will give me some advice.

REMO, New York.

ANSWER.—You should attend the night classes at the National Academy Schools (at the corner of Twenty-third Street and Fourth Avenue), to which you may be admitted by payment of a fee of \$10, if a drawing to be submitted by you from the antique is approved; or the night classes of the Technical Schools of the Metropolitan Museum (214 East Thirty-fourth Street), where the fees charged are only intended to cover the cost of materials used. There is also a free Night School of Art at the Cooper Union, the pupils providing their own materials. Lose no time in entering one of these academies. Without proper instruction you will probably acquire faults which it will be hard for you to unlearn.

SOME HINTS FOR OIL PAINTING.

SIR: (1) What oil colors are used in painting and what is the process of painting water with the shadows of trees in it? (2) How is canvas prepared for oil painting, and what color is preferable for groundwork? (3) What cloth is the best substitute for canvas for small pictures?

W. L. H., Ellisburgh, N. Y.

ANSWER.—(1) To paint water in which the shadows of trees are reflected, it must first be observed whether the light comes through the branches, making bright touches of sunlight, or if the day is cloudy, when there will be no such sharp lights. All this naturally influences the water, which reflects impartially. Next, notice that the reflections are always more indistinct and grayer in tone than the objects or trees themselves. To paint the general tone of the water with trees, use raw umber, Antwerp blue, burnt Sienna, ivory black, and yellow ochre for the deepest shadows. The highest lights are made with cadmium, zinobor green (light), white, vermilion, and black. (2) The canvas used by artists for oil painting is generally bought by them already prepared by the color merchants, who understand the matter much better than they. If desired, however, it can be prepared at home, in the following manner: Select a piece of strong linen sheeting, unbleached, and after stretching it, coat it heavily with a warm, gray tone of oil paint mixed with turpentine. This, when dry, must be scraped down, and then painted again. When dry the canvas is ready for use. (3) A good substitute for canvas, when small pictures are to be painted, is millboard, which comes prepared in different sizes. Some artists use wooden panels for small pictures.

KAPPA'S DESSERT-PLATE DESIGNS.

SIR: I have undertaken to copy the designs for dessert plates by Kappa, now running through THE ART AMATEUR. (1) Could you tell me if I would be safe in painting the flowers on the background tint without having previously sketched them off? I know that the surest way would be to have the background painted and fired first, and then paint the design; but I have no kiln of my own, and am in the habit of sending all of my work to Chicago to be fired, as the Cincinnati firing cannot always be relied on. This makes it quite tedious as well as expensive. Where one firing will answer I am in the habit of making my sketch with India ink, painting the background, and then the design. Do you know whether the colors of the flowers given by Kappa will fire over the background? I was much interested in Miss McLaughlin's article on amateurs firing in kilns of their own. (2) Will you please tell me where such kilns can be obtained, sizes and prices, and which size I had better get. Would a small oven fire a dozen plates at a time?

KATE J. P., Springfield, O.

ANSWER.—To prepare the dessert plates so that only one firing will be necessary proceed as follows: Draw the outline very carefully in water-color (either India ink or carmine may be used). When this is dry apply the tint which forms the background evenly, over the whole surface of the plate. The water-color drawing will show plainly through the tint. While the tint is still fresh take a brush just moistened with turpentine or alcohol and remove the tint from the design itself, leaving it white. Care must be taken not to use the brush too wet, and also to wipe it frequently, so as to remove the paint which collects on it. Alcohol is more effectual than turpentine, but requires to be used with care. The flower portions of the designs should in all cases be painted directly upon the white of the china. It may not always be necessary to remove the tint from the leaf pattern where the leaves are dark and the tint one to blend well; but it is recommended, especially as it is much easier to obtain the clear flat color desired when the work